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KING DAVID
GIVING
THE LETTER
TO URIAH
(Detail)

by PIETER
LASTMAN
Dutch,
active from 1603

Gift of Mr. and
Mrs. John N. Lord,
1960

THE DETROIT INSTITUTE OF ARTS

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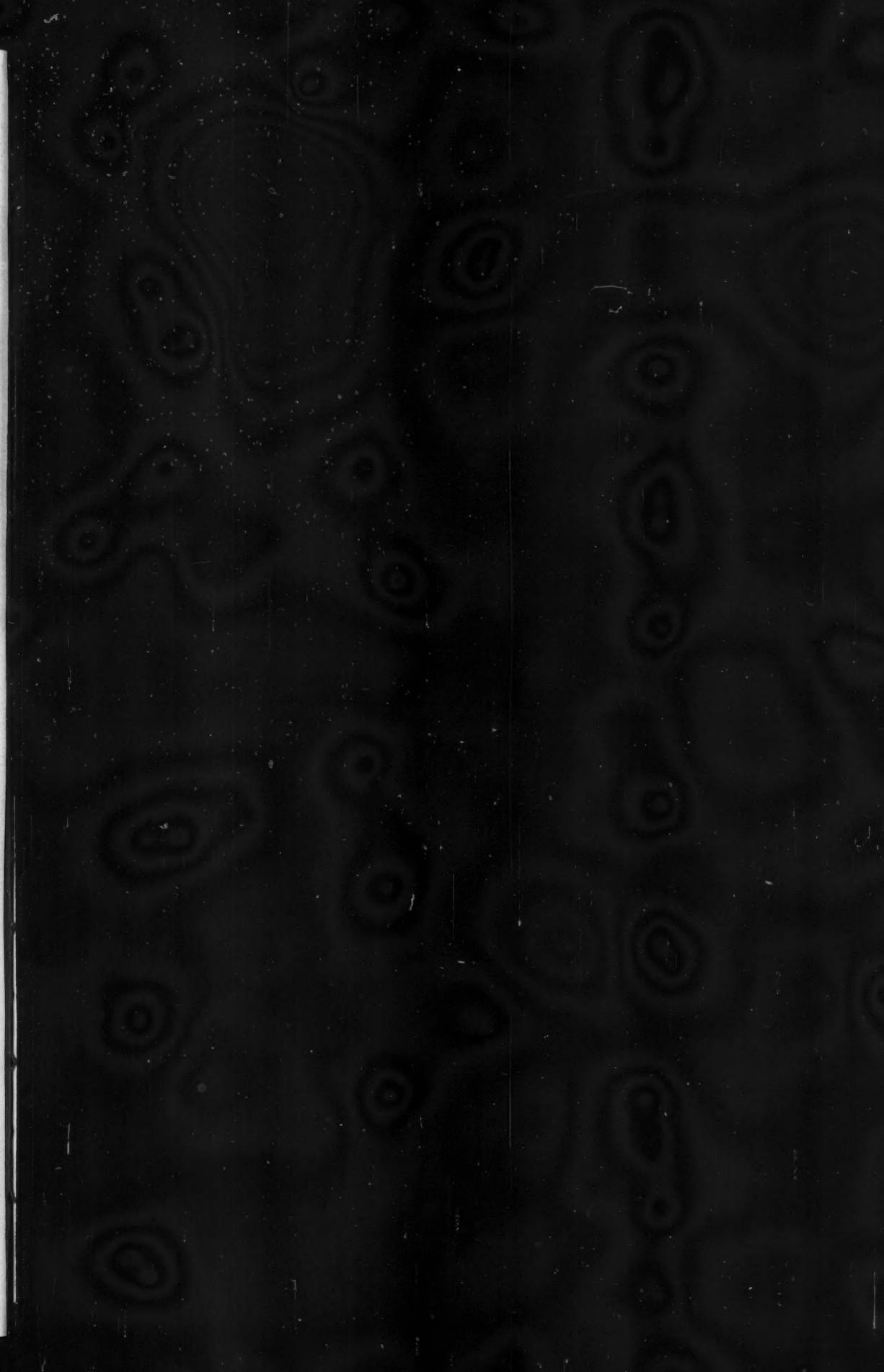
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KING DAVID GIVING THE LETTER TO URIAH

by PIETER LASTMAN, Dutch, active from 1603

Gift of Mr. and Mrs. John N. Lord, 1960

Pieter Lastman and Nicolaes Moeyaert

A CURIOUS VISITOR to our American art museums might well ask himself the question, Where does the art of Rembrandt come from? Not his genius, of course: the origin of genius is always inexplicable, but his interests, his subjects, his narrative style. Dutch painting as we see it in America, represents that "portrait of Holland"

which Fromentin, a century ago, called the essence of Holland,—its rivers and plains, its red brick cities and ancient churches, the life of the Dutch people, indoors and out, among the poor and the rich, in market and tavern, home and church—a marvelous portrait painted by artists of the greatest and most sympathetic pictorial genius. Rembrandt alone seems preoccupied with stories of the Bible or of Greek and Roman history; his imagination alone seems occupied by wonderful visions of the sacred or legendary past, quite at odds with his contemporaries. He only appears so.

Side by side with Dutch painting as we see it in the United States, is another tradition of painting in seventeenth century Holland, dealing with the ideal world of the mind; a tradition of narrative and historical painting which, except for Rembrandt, is most inadequately known on this side of the Atlantic. I am delighted that we have been able to add to our collection an important example of this side of Dutch painting by Rembrandt's teacher, Pieter Lastman, through the generosity of Mr. and Mrs. John N. Lord. The subject is *David Giving the Letter to Uriah*¹; the date of the picture is 1611, twelve years before the young Rembrandt came to study under its creator.

Lastman was one of the most influential painters of his generation in Holland. Born in Amsterdam probably, he went to Italy in 1603/04 and worked in Rome in just the decade when that city was the germinating point of most of the ideas which were to drive painting forward into the great flowering of the seventeenth century. *David Giving the Letter to Uriah*, painted only four years after his return (he was back in Amsterdam by March 1607), shows both what he learned in Rome and his own strength as an artist. The strong chiaroscuro, the narrative style, the choice of the dramatic moment, the depiction of the Bible in terms of its human realities rather than its other-worldly mysteries, these are traits which Lastman shares with the new painters of that movement, led by Caravaggio and Elsheimer in Rome. But Lastman speaks with great force in accents of his own.

The subject is the moment when King David, having learned from Bathsheba that she was with child, determined to destroy her soldier husband, Uriah the Hittite, and marry her. The king called Uriah back from the army and sent a dispatch by him to his commander, Joab, saying, "Set ye Uriah in the forefront of the hottest battle, and retire ye from him, that he may be smitten, and die." Lastman created a drama of three characters, the majestic but uneasy king, the simple, manly soldier, the silent secretary, who knows what is in the letter and looks up in dismay at the king. He tied these three lives together in a psychological knot at the moment when the king hands to his loyal, unsuspecting soldier the letter which means his death. The skill with which this inner drama of men's lives is created; the small scale of the figures; the rich, dark splendor of the costumes and the setting; the glowing colors and the massive contrasts of lights and shadows—these I think speak for themselves, both for the influence Lastman exerted upon his pupil, Rembrandt, and for his own powers as an artist.

Another artist of Lastman's generation in Amsterdam is represented in our collection through the generosity of Mr. Julius Weitzner, of New York and London, who gave us *Laban Searching for his Gods*² by Nicolaes Cornelisz Moeyaert. This also shows the characteristics of the Amsterdam school—the small scale (the figures are only a few inches high), the narrative subject, drawn in this case from the story of



LABAN
SEARCHING FOR
HIS GODS

by CLAES
CORNELISZ MOEYERAERT
Dutch, (1592/3-1655)
Gift of Julius Weizsaecker,
New York, 1957

Jacob and Rachel. It is a late work of the artist, signed and dated 1647, and shows in its delicacy of aerial tone some influence from Rembrandt upon the older man. Moeyaert differs from Lastman in being more decorative than dramatic in intention; picturesque grouping plays a greater role in his art than psychological depth. Yet he is an interesting artist and, together with Lastman, shows us what painting was in Amsterdam, when the first generation of Dutch painters launched upon the complex and wonderful development of seventeenth century painting in Holland.

E. P. RICHARDSON

¹Cat. no. 1367. Panel. Height 20 inches; width 24 inches. Signed and dated lower left: *P. Lastman Fec/1611.*

Ex-collections: Dr. Wilhelm Schmidt, Munich; Dr. Th. von Frimmel; Galerie St. Lucas, Vienna; A. S. Drey, New York; Lawrence A. Fleischman, Detroit; Archives of American Art. Gift of Mr. and Mrs. John N. Lord, 1960.

References: Kurt Freise, *Pieter Lastman, sein Leben und seine Kunst*, Leipzig, 1911, p. 43, no. 32 (so identified in the Raleigh and Indianapolis exhibition catalogs below); Ludwig Baldass, "Studien über Jacob Pynas," *Belvedere*, 1938-43, vol. 13, pp. 158-9. *Exhibitions:* North Carolina Museum of Art, Raleigh, *Rembrandt and his Pupils*, 1956, no. 60; John Herron Art Institute, Indianapolis, and San Diego Fine Arts Gallery (California), *The Young Rembrandt and his Times*, 1958, no. 27.

²Cat. no. 1255. Panel. Height 14½ inches; width 18½ inches. Signed lower right with monogram and dated 1647. The subject of the painting was identified by Dr. Wolfgang Stechow.

Gift of Julius Weitzner, New York, 1957.

Ex-collections: Baron Leopold Maurs Herzog, Budapest; Oscar Bondy, sold Kende Gallery, Mar. 3, 1949, no. 66 (illus.).

Exhibitions: Indianapolis, John Herron Art Museum, Feb. 14-Mar. 23, 1958, and San Diego Fine Arts Gallery, Apr. 11-May 18, 1958, *The Young Rembrandt and his Times*, Cat. No. 32.

(Opposite page)

POSTMASTER "BARON" SCHMIEDEL

by JOHANN JOACHIM KAENDLER
Meissen, ca. 1739

Gift of Mr. and Mrs. Henry Ford II, 1959

ERRATUM

The captions should be
reversed for the two Meissen
busts on pages 7 and 9.





5-7

¹Acc. No. 59.295. Glazed white porcelain. Marked on base: monogram A R in blue. Height 1 $\frac{1}{8}$ inches. Ex-coll.: Siegfried Kramarsky, New York. Lit.: C. Louise Avery, *European Porcelain*, The Metropolitan Museum of Art, New York, 1949, No. 232; *Art Treasures Exhibition*, Parke-Bernet Galleries, New York, June 1955, No. 258. Cf. also (for example in Dresden): Ernst Zimmerman, *Meissen Porzellan*, Leipzig, 1926, pl. 35; W. B. Honey, *Dresden China*, London, 1954, p. 84; *Meissen Porzellan des Achtzehnten Jahrhunderts*, p. 33, pl. 76. There exist other representations in ceramic of Joseph Fröhlich in Ansbach faience, and also in Meissen porcelain: cf. Fritz Fichtner, "Darstellungen des Kursächsischen J. Fröhlich," *Belvedere*, VIII (1929), 53 ff. and Yvonne Hackenbroch, *Meissen and other Continental Porcelain in the Irwin Untermyer Collection*, The Metropolitan Museum of Art, 1956, pp. 112-113. A small figure of Fröhlich, after an engraving by C. F. Boetins, is in the Untermyer collection and fully discussed by Miss Hackenbroch. Fichtner also reproduces a humorous group of "Gräfin Cosel's Sleigh Ride," in which Fröhlich plays an important part. Mrs. Tietze-Conrat (see note 2) states that the portrait of Fröhlich was also executed at the St. Petersburg porcelain factory as a Falstaff. Gift of Mr. and Mrs. Henry Ford II, 1959.

The bust of Fröhlich was for long attributed tentatively to Johann Gottlob Kirchner. Honey, however, quotes F. H. Hofmann (*Das Porzellan der europäischen Manufakturen*. . . ., 1932, pp. 316-317), who, with good reason according to Honey, suggested that the bust was from a model by Ludwig von Lücke, an ivory-carver who worked at Meissen in 1727-1728.

²Acc. No. 59.296. Glazed white porcelain. Unmarked. Height 18 $\frac{3}{4}$ inches. Ex.-coll.: Siegfried Kramarsky, New York. Lit.: Avery, *op.cit.*, No. 233; *Art Treasures Exhibition*, Parke-Bernet Galleries, June 1955, No. 258. Cf. also Zimmerman, *op.cit.*, pl. 35; Honey, *op.cit.*, p. 116. Gift of Mr. and Mrs. Henry Ford II, 1959.

The bust was modeled by Johann Joachim Kaendler in 1739, according to Honey. There exist several Meissen groups showing Joseph Fröhlich threatening Postmaster Schmiedel with a mouse or holding mice in his hand. One is discussed and reproduced in Yvonne Hackenbroch, *op.cit.*, pp. 113 and 114 and fig. 101; a related example is illustrated in E. Tietze-Conrat, *Dwarfs and Jesters in Art*, New York, 1957, fig. 78.

An Interior by Pierre Bonnard

THE FRESHNESS and elusive poetry of Pierre Bonnard's work are qualities not always apparent at first glance. His paintings were never destined for museums; he used to say that "the museums are filled with homeless works." Such a canvas as the *Woman Sitting at a Table*¹ could well be studied in a living-room, where every area of color could be explored with a relaxed and sympathetic eye. Only then does one enjoy to the full such luminous and sparkling harmonies as the raspberry reds and cobalt blues, the violets and muted greens. Against the pale cloth in the foreground, glow the straw yellows and the rosy tones of ripe fruit.

Before 1895 or so, Bonnard's palette was clear and his subjects precisely defined, influenced by his interest in Japanese prints and work by Gauguin. After a brief period in Paris of grays and somber brown tones, his palette cleared and he began to dissolve forms in particles of light as the Impressionists had done. From about 1905 on, Bonnard spent most of his time in the country,—spring and summer in the outskirts of Paris, winter in the milder, sun-drenched Midi. He painted the dusty side-streets of the village and the bustle of the Paris boulevard, the appealing grace of children and, as here, the quiet beauty of domestic interiors.



Two Court Jesters in Meissen Porcelain

"MOBILE, SENSITIVE and richly plastic . . . glittering as befits the material [and] at the same time tense and strong in a way possible only to artists imbued with the spirit of the Baroque," these words of W. B. Honey perhaps best describe two magnificent portrait busts of glazed white Meissen porcelain, recently presented to our museum by Mr. and Mrs Henry Ford II. Executed at the factory in the great period of its activity, when Augustus the Strong, Elector of Saxony, and his successor, Frederick Augustus III, ruled much of Eastern Germany, these busts of heroic size are among the most impressive *tours de force* in the history of porcelain.

Majestic in conception and lovingly modeled, the two busts nevertheless represent only the lowest of the lowest courtiers of the Electors of Saxony, the court jester and magician Joseph Fröhlich,¹ and his colleague Postmaster Baron Schmiedel, who was neither baron nor postmaster. The earlier of the two busts, and artistically perhaps the more significant, is that of Fröhlich, which deserves to be considered the masterpiece of the formative period of the Meissen factory. To Augustus and his still medieval court, such a face, framed as it is here by an absurd Tyrolese hat and an outmoded ruff, was an object of ridicule and scorn; to us today there is something vital and tragic in Fröhlich's expression. His is an unforgettable face, that of an embittered and proud and angry menial. Imprisoned in his age, the artist did not realize the pathos of such anger and such bitterness; but in his respect for observed truth he has created in ceramic sculpture, ordinarily at its best in exquisite trifles, something which is unique,—a psychological document of a high order.

A quite different note is struck by the other bust, which is softer and more delicately modeled, and without the flaws unavoidable in an experimental piece such as the Fröhlich portrait. In the latter the effect is massive and austere, quietly intense and moving. Postmaster Schmiedel,² on the contrary, with the badge of his office, his handsome orders, the tilt of his foppish three-cornered hat and his vacuous expression, is nothing but a figure of fun. And even the mice, which as a heavy joke peek through his hat or rest on his shoulder (Schmiedel was afraid of mice), remind us that after all, as Honey says, the art of porcelain took shape in Europe as the amusement of a cultivated, luxurious and extravagant court. What it loses in dramatic emphasis and power, the bust gains in good-humored, if perhaps slightly trite, intimacy, and in whimsical charm.

PAUL L. GRIGAUT

(Opposite page)

JOSEPH FROEHLICH, COURT-JESTER OF AUGUSTUS THE STRONG

Attributed to JOHANN C. L. VON LÜCKE
Meissen, ca. 1729

Gift of Mr. and Mrs. Henry Ford II, 1959

The *Woman Sitting at a Table* has been portrayed with an observant yet kindly eye. In its delicacy of broken pattern and abstracted forms, the painting suggests tendencies which were to be developed far more strongly by other 20th century artists. But the frail and gentle Bonnard, who never received the fame he deserved during his lifetime, was content to give us a fresh and unique translation of the intimate genre scene of an earlier era.

ELIZABETH H. PAYNE

¹Cat. No. 1339. Oil on canvas. Height 31; width 15½ inches. Signed lower left: *Bonnard*.

Collections: Formerly Bernheim Jeune, Paris, and Lurcy, New York. Gift of Mr. Abraham L. Bienstock of New York City, 1959.

WOMAN
SITTING AT
A TABLE
by PIERRE BONNARD
French, (1867-1947)
*Gift of Abraham L.
Bienstock, 1959*



An Action Painting

IN ONE AREA of their program the Surrealist artists manifested the workings of the subconscious mind in their "automatic" drawings and paintings. This was an effort to release the powers of the imagination to more uninhibited action than they had been previously allowed. Inhibitions, generally, have since fallen away, to the point where painters can now regard their canvas as a field for free activity of any kind,—to the point where the French painter Mathieu can literally gird himself for battle with the canvas and flail it with his loaded brushes in a frenzy of aggression.

This is somewhat the method of Walasse Ting, without the battle-dress and audience. Ting is one of the younger members of the school of action painting, stemming directly from the work of the late Jackson Pollock, whose disciple Ting is. Pollock's methods developed from his own pleasure in the hues and textures of the media he used and the exhilarating activity he made of painting; succeeding action painters have subjugated the material opulence and enjoyment of paint to the problems of emotional expression. *Bombardement Incessant*,¹ a recent gift to the museum from Mr. and Mrs. S. Brooks Barron, is the first unadulterated action painting we have acquired and, happily, its scale, vigor and authority make it a first-rate statement in its very personal idiom.

Ting is a man who thinks in terms of black and white, of contrasts and oppositions, of love and hate, life and death, good and evil, peace and violence. His painting is the physical release of passions generated by these conflicting forces, which Ting deliberately exploits. If one is affected by direct contact with such a fevered pitch of emotion—and this is as close as one can come, short of a blow in the face—it is impossible not to feel something of the force of impact, something of this swirl of conflict that occurs inevitably in human experience.

Born in Wushih, Kiangsu province, China, in 1929, Walasse Ting arrived in Paris in 1952 by a circuitous route which took him through the Orient, Near East, Africa and Southern Europe. In 1956 he came to New York City, where he has since worked and exhibited. He returned to Europe in the summer of 1960, but intends to make his home in the United States.

In addition to his work in the more violent realm of action painting, Ting has done scrolls related to the traditions of Chinese painting, representational and calligraphic. One might indeed find the directness of calligraphy in all his work and make of it, if one must, a character-symbol of some powerful force which cannot be described or represented but only expressed.

A. F. PAGE

¹Cat. No. 1372. Canvas. Height 81 inches; width 70 inches. Signed lower right *Ting 59*. Gift of Mr. and Mrs. S. Brooks Barron, 1960.

(Opposite page)

BOMBARDEMENT INCESSANT by WALASSE TING, Chinese-American Contemporary
Gift of Mr. and Mrs. S. Brooks Barron, 1960





AN EMBROIDERED MEDALLION OF AN ORPHREY

Flemish, 15th Century

Octavia W. Bates and William C. Yawkey Funds, 1960

A Flemish Embroidery

A HUNDRED YEARS AGO Jules de Laborde wrote: "I do not know of a greater service to be rendered to the arts than to write the history of embroidery; this would be the introduction to a true history of painting." As a small yet exquisite illustration of his words we present a quatrefoil-shaped medallion that was worked at one of the great centers of art, possibly Arras, at a truly crucial time.

St. Augustine and St. Monica stand side by side, holding their hearts in the right hand. St. Augustine is shown in episcopal attire with a long crozier; his mother is dressed as a nun, with a book in her left hand. Polychrome silks, in long and short stitch, are used for the features and part of the vestments; all else is worked in gold thread. On the vestments this is shown in the translucent stitch, *or nué*, where the couched gold threads are seen through the multicolored silks worked over them more or less closely, according to the design, creating strong lights and shimmering shadows. These are sustained by the glamor of the background for which the embroiderer selected a pattern of knobs and bars, perhaps simulating gilded woodwork. A narrow border emphasizes the sharp corners of the fantastic outline.

Medallions such as this one were placed at the center of the cross-shaped orphrey on the back of the chasuble. Only a very few such vestments are preserved intact and possibly even fewer single medallions. Some may have been burned for the sake of the cash value of the gold, others were destroyed by careless handling. Those preserved look as if they were the output of one atelier with a group of highly trained designers and broderers, masters of their delightful craft. They replaced the tragic figure of the Crucifixus on the back of the chasuble by a series of square or rectangular pictures, showing scenes from the Childhood of Christ, the Joys or the Sorrows of the Virgin, but their really special invention was the central medallion. We do not know why St. Augustine and his mother were chosen for representation, but we may fancy that the chasuble was made for an Augustinian Canon, of whom there were many living in the Netherlands.

The almost unbelievable splendor of embroidery during the fastidious rule of the Dukes of Burgundy of the House of Valois is fortunately fairly well preserved for our admiration and enjoyment. Most important are the vestments of the Austrian State Museum in Vienna, which traditionally were first used at the celebration of the initial chapter of the Golden Fleece, on January 10th, 1430. The Historic Museum at Berne owns the orphreys, clasp and shield of a cope on which are pictured the Seven Sacraments. Very fine needlework was also made in the 16th century, during the reign of Charles V. Some precious embroideries may even be hidden beneath the decorations on vestments applied at a later period, to conform to a different taste.

ADÈLE WEIBEL

Acc. No. 60.45. Quatrefoil-shaped central medallion of an orphrey. Height 10 inches, width 8 $\frac{3}{4}$ inches; Flemish, 15th century. Gift of the Founders Society, Octavia Bates and William Yawkey Funds.

A Bequest from Dexter M. Ferry, Jr.

MUCH OF THE EXCELLENCE of the Institute's section of American painting, which ranks with the top collections of the country, is due to the late Dexter M. Ferry, Jr. His father, Dexter M. Ferry, was one of the original incorporators of the Founders Society. The son carried on the family interest, and spent freely of his time and energy to build up the collections.

He was active in the Founders Society until his death in December, 1959. His final bequest to the Detroit Institute of Arts, in the spring of 1960, rounded out a series of gifts which had begun some forty years earlier. Included in this bequest were two bronzes, a group of an *Indian Shooting a Deer*¹ by the American, Paul Manship, and a *Dancer*² by the Russian Paul Troubetzkoy. Four oils completed the bequest, *Two Monarchs*³ by J. L. Gérôme (French 1824-1904) and three American works, *Mother and Child*⁴ by George De Forest Brush, *Cinderella*⁵ by Myron T. Barlow, and a haunting landscape by Ralph Blakelock.⁶ A great part of the Museum's American section can serve as an enduring memorial to one of Detroit's generous and cultivated citizens.

E. H. P.

¹Acc. No. 60.64 a, b. Height, including base, (a) 23 1/4 inches, (b) 20 3/4 inches. Bronze. Each piece marked *Paul Manship/c/1914*.

²Acc. No. 60.65. Height 19 1/4 inches. Signed on base: *Paul Troubetzkoy/1915*.

³Cat. No. 1371. Canvas. Height 11 3/8 inches; width 18 5/8 inches. Signed at bottom: *J. L. Gerome*.

⁴Cat. No. 1370. Canvas. Height 36 3/4 inches; width 28 1/4 inches. Signed lower left: *Geo de Forest Brush*.

⁵Cat. No. 1368. Canvas. Height 32 inches; width 25 inches. Signed lower right: *Myron Barlow/1904*.

⁶Cat. No. 1369. Canvas. Height 16 inches; width 24 inches. Signed lower left: *R. A. Blakelock*. All of these are from the bequest of Dexter M. Ferry, Jr., 1960.



INDIAN SHOOTING AN ANIMAL

by PAUL MANSCHIP, American Contemporary

Bequest of Dexter M. Ferry, Jr., 1960

LANDSCAPE

by RALPH A. BLAKELOCK, American, (1847-1919)

Bequest of Dexter M. Ferry, Jr., 1960





SELF PORTRAIT
by MAX BECKMANN
German, (1884-1950)
Gift of Robert H. Tannahill, 1960

Two Prints by Max Beckmann

THE PRINT DEPARTMENT'S collection of German Expressionist graphic art has been recently enriched by the acquisition of two important works by Max Beckmann, both gifts of Robert H. Tannahill. Beckmann recorded his artistic and spiritual journey by creating each year of his life at least one self portrait. The first of the two prints, a lithographic self portrait¹, is such a document and may serve as a companion piece to the self portrait² in oils which is already part of the Museum's collection. This lithograph image, executed without any of that medium's typical soft crayon effects, is built in sharp pen and brush lines of pure black tusche. Shocking in treatment and electric in its transmission of the intensity of the shadowed face it portrays, this print is an all-sensible tissue of the mind and spirit of one of the most continuously disturbing artists of our present century.

The drypoint beachscape, the *Strand*³, betrays in its lines, the ripping of steel point

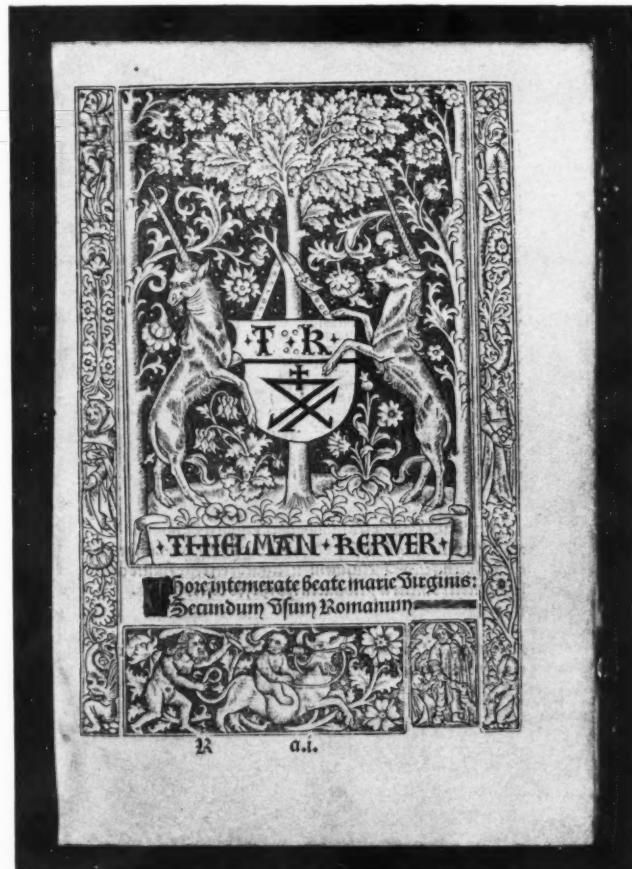
into softer copper and the rich burr of the scarified plate tells us of a world image as broad in scope as his self portrait is intense. The horizon upon which distant freighters navigate is abruptly arched to indicate the broad contour of the planet and to enlarge the space in which ships and figures on the strand move in awesome isolation.

N. SNOW

¹Acc. No. 60.160. Lithograph. Height 15½ inches; width 11½ inches (Sight). Gift of Robert H. Tannahill, 1960.

²Cat. No. 1206. Oil on canvas. Height 23¾ inches; width 19⅔ inches. Gift of Robert H. Tannahill, 1955. Discussed in Bulletin Vol. XXV, No. 1, 1955-56, pp. 18-19.

³Acc. No. 60.159. Drypoint. Height 8¼ inches; width 13 inches. Gift of Robert H. Tannahill, 1960.



TITLE PAGE OF THE BOOK OF HOURS

French, Paris, ca. 1497

Gift from Elaine Labouchere in memory of her mother, Grace Whitney Hoff, 1939

An Early Printed Book from Paris

AMONG THE BEAUTIFUL and interesting books in the Grace Whitney Hoff collection of fine bindings in the Research Library is a little Book of Hours entitled *Horae intemeratae Beate Marie Virginis: Secundum Usum Romanum*.¹ Printed in Paris by Thielman Kerver, circa 1497, it was issued by one of the first publishers active in France. The book is printed on fine, silky vellum in clear black type with gothic characters, 22 lines to an octavo page. The first thirteen pages of this volume form an almanac for the years 1497-1520 with zodiacal information and a monthly list of the Saints' days.

Each page of text has two narrow borders at the top and inside of the page containing flowers, beasts and birds, and two borders an inch wide on the outside and bottom of the page illustrated with events from the Bible and appropriate verses. At the beginning of the chapters are black and white miniatures surrounded by borders of fantastic beasts and flowers; each page contains also a number of illuminated initials painted by hand in red, blue and gold. The metal-clasped cover is brown calf, blind-stamped with a border of lozenges, the center section with vertical fillets containing flowers separated by narrow bands. The binding is fifteenth century; the spine is of a later date.

This little book illustrates the characteristics of volumes which fall between the book in its modern form and the illuminated manuscript, for many of the manuscript elements such as the wide, illustrated borders, the hand-colored initials and the miniatures, continue in this printed book, as if the lovers of beautiful books found it hard to give up those touches which conferred individuality on the precious hand-written books. It has, however, a title page with a large central motif containing the device of the publisher and his name, the title of the book with colored initial, and a border on three sides. Title pages are a modern adjunct, having begun, it is believed, in 1463 with the publication of a Papal Bull by a German firm. They did not contain all of the information that we are used to finding, however, for until the 16th century, information about the book, the address of the printer and the date were added to a page at the end of the book in a note known as a colophon. Another modern improvement which our Book of Hours contains is printed signature marks to guide the binder in assembling the signatures in the proper order. When books were first printed, signature marks were added by hand, and it was not until 1472 that a German printer thought of adding them in type as the book was printed.

Thielman Kerver was a German, born in Koblenz; but he migrated to Paris and became a bookseller. He began publishing in 1497, through the presses of Jean Phillippe. In that year, he published two editions of the *Horae intemeratae Beate Marie Virginis*, one in July and one in December, but unfortunately, we do not know which of these the present book is, as there are three leaves missing including the colophon. Between 1497 and 1500, he published at least twenty Books of Hours, and began printing his own books as well as printing books for other publishers. He died in 1524,

(Opposite page)

Two pages from the Book of Hours, showing (left) the Annunciation to the Shepherds, and (right) Day of Judgment and the Resurrection of Souls, in borders

enito. **M**isericordia. **M**aria Virgo. **P**ro.
Dominum cum tribulatorem clamam
uictus exaudiuit me. **N**on liberata
statim mea a leviis iniis. **N**ec lingua
ponatur fibra. **N**ec lingua dolosa. **A**
gitte potestis acutem carbonibus
desolatores. **E**n miseri quicollatus
mens plongat. **E**n fibritani a ho-
bitantibus. **E**n daturi multi loca sunt aia
mea. **Q**uia quis non oderit pacem et am-
pachus. **C**um loquachatur illis unpu-
gnabunt in gratis. **S**ona pti. **P**ro.
Quoniam oculos meos in innotescit:
Sinde. **H**unc audistum muchi.
Nostrum in meum a dico. qui fecit

14. le ciel et la
terre ardras: seu
l'âme te* ele
més assurer.

Unde Benedict ausoliun much.
Triolium nem a die: qui fecit ce-
lum et terram. on det in connotien-
re de tuis: neqz dominet qui cufodit
te. cee no dominita obit. neqz dominet:
q cufodit ipach. nis cufodit te dls
proctio tua super manus deystram
tuam. ter diem solis. Ter tenebram

15. Tette & del
renomuerter
so humains
resu' direc-



Eius in adiutoriū meū p̄tēde. **¶** sic ad
adūcendū me festina. **¶** **Kia.** **¶** **G**o

but his widow, who was the daughter of another publisher, and later, his sons and nephews carried on the business until 1556.

The illustrations in our book are very fine, but authorities differ as to whether they were engraved on wood or metal. They are unsigned, a fact which also places this book among Kerver's earliest, as a year or so later, he joined forces with Georg Wolf, a native of Baden, who was an expert engraver and who produced signed borders and miniatures in the same style as our book contains for later publications. Wolf seems to have died in 1500, as nothing more is heard of him. Kerver's book was in the popular style of the time. Indeed the ornaments used for this early publication may well have been traded from publisher to publisher. Plates XLVI and XLV in Blum's *Les Origines du Livre à Gravures en France*² show pages from similar publications issued in Paris, one by Antoine Verard in 1488 and another by Pigouchet in 1498, in which the similarities to Kerver's book are marked.

Our little book is a rarity in the United States as well as in the rest of the world. The 1940 *Census of Incunabula in American Libraries*³ lists only one other copy on vellum in the United States, in the Huntington Library and Art Gallery at San Marino, California. A personal touch is added to our copy in the form of notes written in by former owners. On the inside of the front cover is lettered the information from the title page with the written comment "91 leaves, of which 3 are unfortunately wanting — This edition is not mentioned by Brunet in his new list, it is probably one of the earliest books of hours printed by Kerver and is certainly a very beautiful volume." On the inside of the fly leaf is written in faded brown script: "Marietta, filia di mio fratello, e nata nel 1556, a di 30 di genaro. Francescho, filio di mio fratello, e nato nel 1587, a di 15 di decembre . . ."

CAROL SELBY

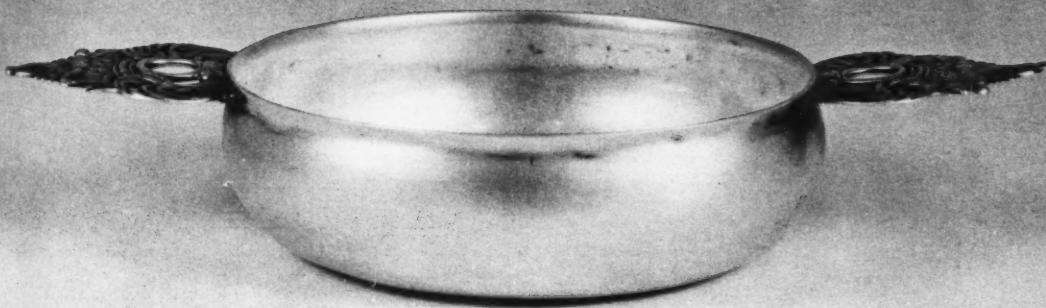
¹Leather-bound book on vellum, measuring 7 inches high by 4 7/8 inches wide. Gift to the Detroit Institute of Arts Research Library by Elaine Labouchere in memory of her mother, Grace Whitney Hoff, 1939.

²Blum, A., *Les Origines du livre à gravures en France; Les incunables typographiques*, Brussels, 1928.

³Stillwell, M.B., *1940 Census of Incunabula in American Libraries*, New York, 1940. Other references: Bohatte, Hanns, *Bibliographie des livres d'heures . . . des XV und XVI Jahrhunderts*, Wien, 1924; Brunet, J. C., *Manuel du libraire et de l'amateur de livres*, Paris, 1843, v. 5, p. 788; Claudin, A., *Histoire de l'imprimerie en France*, Paris, 1900-1914, v. 2; Gruel, L., *Bibliothèque de Madame G. Whitney Hoff*, Paris 1933, v. 1, no. 11; Haebler, K., *Die deutschen Buchdrucker des XV Jahrhunderts im Auslande*, Munich, 1924; Hain, L., *Repertorium bibliographicum*, Milan, 1948 (reprint) v. 2, p. 86, no. 8341; Loeffler & Kirchner, ed., *Lexikon des gesamten Buchwesens*, Leipzig, 1936, v. 2.

New Light on an Early Detroit Silversmith

AMONG the early silversmiths from French Canada who settled in the Detroit region was Augustin Lagrave (1777-1825). He had been apprenticed (1791-1797) to the Montreal silversmith, Pierre Huguet-Latour. One of those present at his marriage to Cecile Descomps dit Labadie in 1803 in Assumption Church, Sandwich, over the River from Detroit, was Jean-Baptiste Piquette, like the groom, born in Montreal (1781) and, like him, probably already an active silversmith. The association of the two craftsmen remained close. In 1809 Piquette, a resident of the Parish of Saint Anne in Detroit, was married in Assumption Church, Sandwich, to Eléonore Labadie,



SILVER ÉCUELLE

by JEAN-BAPTISTE PIQUETTE

Canadian and American (Detroit), 1781-1813

Elizabeth and Allan Shelden Fund, 1961

sister of Lagrave's wife. Piquette died April 24, 1813 (Saint Anne's Church Register).

Until recently the only certain work by Piquette was a spoon once owned by Christian Clemens (1768-1844) of Detroit and Mt. Clemens, Michigan, given to the Detroit Institute of Arts by a Clemens descendant, Miss Rebecca L. Crittenden. This spoon is marked PIQUETTE in a rectangular cartouche.

Tradition reports that a partnership between Piquette and another Detroit Silversmith, Pierre-Jean Desnoyers (1772-1846), existed from 1803 until 1805 when it was terminated by the Great Fire. There are Indian trade silver ornaments marked not only PJD (for Pierre-Jean Desnoyers) or BP (for Baptiste Piquette) but also with both sets of initials, clear evidence that these latter objects were made by the partners.

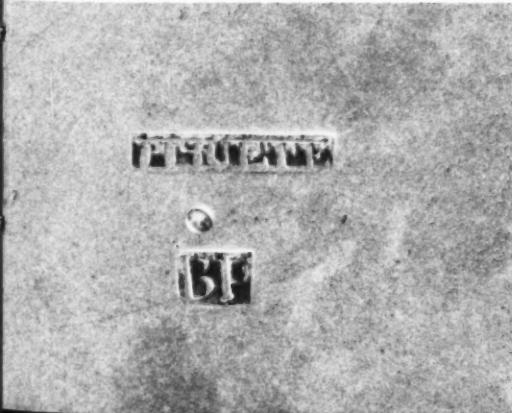
A final link in this chain of deductions is now available. The Detroit Institute of Arts has recently acquired a key piece of early French-Canadian and Detroit silver, a handsomely shaped écuelle or two-handled porringer (Acc. No. 61.7; Length: 11 $\frac{1}{16}$ inches).

The association of the marks (here first reproduced) on the underside of the bowl is significant: PIQUETTE, as found on the Clemens spoon, and BP, as seen on Indian trade silver. The identification of both these marks as those of Jean-Baptiste Piquette of Detroit now seems certain.

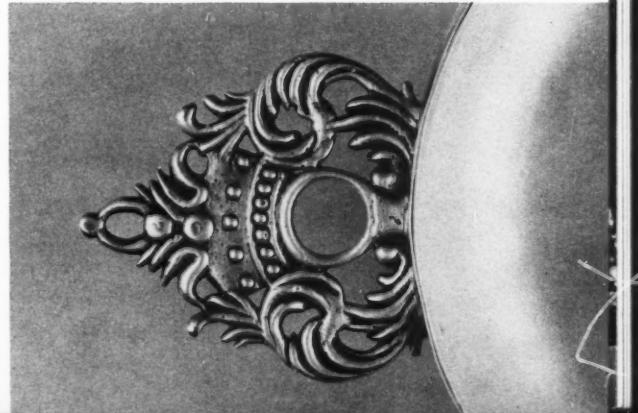
The handles of the écuelle are curious and apparently, at least for a silver écuelle, unique. They have a cast crown-handle form (see illustration below) found on a type of pewter porringer common in New England and New York in the eighteenth century. Piquette, fashioning his écuelle in the frontier settlement of Detroit and having no French or Canadian silver example to copy, may have based his handles upon a handy American pewter model.

FRANCIS W. ROBINSON

Maker's Marks on Écuelle



Handle of Écuelle



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